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The Evolution of the Clarinet
Through the Works of Mozart.

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THE UNIVERSITY OF ALBERTA

THE EVOLUTION OF THE CLARINET
THROUGH THE WORKS OF MOZART

BY

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The undersigned certify that they have read, and recommend to the Department of Music for acceptance, an essay entitled THE EVOLUTION OF THE CLARINET THROUGH THE WORKS OF MOZART submitted by Jei Yin in partial fulfillment of the requirements for the degree of Master of Music.

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The Evolution of the Clarinet Through the Works of Mozart

Introduction:

The clarinet is considered to have developed from a Medieval European instrument, the "*chalumeau*." The chalumeau has neither keys nor a bell and is about eight or nine inches long with seven holes. The whole compass of the chalumeau is only one octave.(1) In 1690, Johann Christoph Denner, an instrument maker in Nuremberg, improved the old chalumeau by adding two keys, the modern A key and speaker key,(2) a bell, a barrel joint, and a mouthpiece, and by enlarging the bore. The result of the improvement was the clarinet. The use of keys, operated by the left thumb and forefinger, was one of the most important characteristics that set the clarinet apart from the chalumeau during the early stage of development.

1.David Pino, The Clarinet and Clarinet Playing (New York: Charles Scribner's Son, 1980):194.

2.The speaker key, a key operated by the left thumb, opens a small hole on the upper joint, causing the instrument to overblow at the 12th.



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The speaker key made it possible for the player to produce notes a 12th higher than the fundamental. During this period, the terms " chalumeau " and " clarinet " were applied interchangeably to this two-key clarinet. A third key, operated by the left hand little finger to cover a hole toward the bell of the instrument, produced E in the low register and B a 12th higher. This improvement extended the range downwards a semitone and, more important, provided the note B missing from the scale of clarion register. Denner's son, Jacob, is believed to have added the third key in 1740.(3) Sometime before 1766 Berthold Fritz, an organ builder from Brunswick, added the fourth and fifth keys: F# and C#, G# and D# .(4) The five-key instrument has a clean, clear tone, especially in the low register. This was the instrument familiar to Mozart for which he wrote about sixty works, including the Clarinet Trio, K. 498, the Clarinet Quintet, K. 581, the Clarinet Concerto, K. 622, and several operas, symphonies, and piano concertos.

3. The information given is based on William Davis, " The Clarinet, " The Instrumentalist 38, no.10 (May 1984) : 5; Pino, The Clarinet and Clarinet Playing, 198-202.

4. Davis, " The Clarinet, " 6.

Another member of the clarinet family, the basset horn, was developed by Anton and Michael Mayrhofer in 1760. The term "*basset*," meaning the diminutive of bass or "little bass," was applied to the instrument with the extended low register, such as the basset horn and the basset clarinet. Mozart used the basset horn in about twenty compositions including the Serenade in Bb, K. 361/370 and the Requiem, K. 626. (5)

Like other woodwind instruments, the clarinet works as a coupled system, the coupling being between the resonating air column, whose resonant frequency is determined by the configuration of closed and open finger-holes, and the reed-lip complex. The latter also acts as a valve, admitting energy from the player's pressurized mouth cavity into the mouthpiece. Acoustically, the clarinet is unique among wind instruments, as it comprises a stopped cylindrical pipe. The result is that overblowing does not produce the even-numbered harmonics, but only strong odd-numbered harmonics; with the speaker key, overblowing sounds a 12th above the notes in the chalumeau register. Such a pipe has two features: first, the clarinet in its lower register sounds an octave lower than do flute and

5. See the list of Mozart's works involving clarinet.

oboe notes using equivalent pipe-lengths, because the lowest frequency of sound vibration that will cause it to resonate has a wavelength four times the length of the pipe. Second, since the clarinet overblows at the 12th there is a somewhat more complicated fingering pattern than with other woodwind instruments, which overblow at the octave. (6)

Just as crucial to the development of the clarinet as mechanical and technical improvements were advances in part-writing for the instrument. This essay will focus on Mozart's contribution to the clarinet repertory. Although a number of composers had already included the clarinet in their orchestral scores, Mozart was one of the first to treat it as a serious orchestral, chamber, and solo instrument. His clarinet parts are technically and musically challenging, and he wrote for the instrument frequently. Mozart changed the course of clarinet history, effecting the instrument's transition from rarely-used newcomer to established member of the orchestra and chamber ensemble and featured solo instrument. In the discussion that follows, we will investigate

6.Nicholas Shackleton, " Clarinet, " New Grove Dictionary of Music and Musicians 4 (1980): 438.

clarinet music before Mozart's time, the clarinetists with whom Mozart was associated, and his use of the clarinet in pieces such as divertimenti and serenades in his early style of writing for clarinet, symphonies and operas in his mature style of writing for clarinet, and more specifically in the Clarinet Trio, the Clarinet Quintet, and the Clarinet Concerto as typical of his late writing for clarinet.

Clarinet Works Before Mozart's Time

Many composers before Mozart contributed to the clarinet literature. They deserve mention not only for their own merits but also because their compositions provide further insight into the later innovations of Mozart. In the early eighteenth century, both the "chalumeau" and Denner's two-key clarinet, were used in a number of operatic scores, including Marc'Antonio Ziani's Caio Pompilio (1704), Antonio Maria Bononcini's Conquista della Spagna (1707), and Ariosti's Marte Placato (1707). (7)

7 .Mark Michael, "Clarinet into the Orchestra," Woodwind World Brass and Percussion 15, no.3 (1976): 14-16.

Vivaldi was one of the first composers to use the clarinet orchestrally. He calls for clarinets in three compositions dating from the 1730s, two of which are concerti grossi for two clarinets and two oboes accompanied by strings. The clarinet parts in these works were necessarily limited in range, technical difficulties, and the use of accidentals, which conforms to the limitations of the two-key clarinet.(8) Four concertos by Johann M. Molter dating from the 1740s are considered the earliest solo concertos for clarinet. They are written for the three-key clarinet, which has a trumpet-like sound. The melody remains in the high register because of the ease with which the instrument may be played and also because of the easier solutions to intonation problems in the key of D major. The pieces are nonetheless charming for this. Another two clarinet concertos (in Bb and Eb) were written by Franz Pokorny during the same era.(9) A very important stage in the early history of clarinet is the contribution of Mannheim school, including Johann Stamitz, Carl Stamitz, Anton Filtz,

8 .Jack Snavely, " A Brief History of Clarinet, " Woodwind World Brass and Percussion 18, no. 1 (1978): 4. Pino, The Clarinet and Clarinet Playing, 234.

9. Pino, The Clarinet and Clarinet Playing, 234.

and Ernst Eichner. The most notable figure of this group is Carl Stamitz, who composed ten solo concertos, and two *concertanti* involving clarinet. His father Johann Stamitz wrote the first significant concerto for clarinet (in Bb.) (10) Unfortunately, none of the Mannheim clarinet compositions was of very high quality although they are charming and characteristic of other works for solo wind instruments from this period. Other eighteenth century composers who used the clarinet were Keiser, Hasse, Zelenka, Bonno, Fux, Harrer, Arne, Handel, J. C. Bach, Gluck, Gossec, Telemann, and Dittersdorf. In their compositions, too, there was little masterful writing for clarinet.(11) It was Mozart who explored the true potential of the clarinet and bequeathed to us so many beautiful masterpieces.

Mozart and His Clarinetists

Mozart's first work with clarinet, the Divertimento, K. 113, was written

10. John P. Newhill, " The Contribution of the Mannheim School to Clarinet

Literature, " The Music Review 40, no. 2 (May 1979): 90-103

11. Michael, " Clarinet into the Orchestra, " 14-16.

in 1771 when he was 15. From that time on , a variety of compositions for clarinet came from the hand of the genius. In 1777-78, Mozart, on his tour to Paris, stayed in Mannheim, where he first encountered the clarinet as an orchestral instrument.(12) On his return from Paris, he extended his stay in Mannheim. One of the reasons was that he wanted to study the capabilities of the clarinet. At the end of 1778, while still in Mannheim, Mozart wrote to his father: " *Ah, if only we had clarinets too! You cannot image the glorious effect of a symphony with flutes, oboes and clarinets.* " (13)

This comment does not mean that he had just discovered the clarinet, which he had known about from his early years, but indicates that he was interested in it and had noted that lovely sounds could be produced on it. Since the Salzburg orchestra did not hire a clarinetist until 1777, Mozart probably became acquainted with the clarinet in 1764-65 in London, where he heard the clarinet in the concerto series begun by Abel and J. C. Bach. Later he made a copy of C. F. Abel's Symphony op. 7,

12. W. J. Turner, Mozart, the Man and His Works (New York: Barnes and Noble Inc. , 1966), 185.

13. Emily Anderson, The Letters of Mozart and His Family (New York: St Martin's Press,1966), 638.

No.6, substituting clarinets for oboes.(14) This symphony is listed in Köchel's catalogue as a work by Mozart, K. 18.

The first clarinettists hired by the Mannheim orchestra were Michael Quallenberg and Johannes Hampel. They were appointed to the orchestra in 1758 and 1759, and were later joined by virtuoso Jacob Tauch. When Mozart heard the orchestra in Mannheim in 1777 and 1778, it was probably the playing of Quallenberg and Tauch that impressed him.(15)

In the history of the clarinet, one of the most important figures is Anton Stadler (born in 1753, died 1812 in Vienna) , not only because he was a excellent clarinettist and basset-horn player, but also because he had important connections with Mozart as a friend, musician and fellow Mason. Anton Stadler's younger brother Johann was also a good clarinettist. In certain circumstances, Anton mistreated Mozart. In his

14. Shackleton, 400.

15 . F. Geoffrey Rendall, The Clarinet, rev. 2d ed. (London: Ernest Benn, 1957), 83.

last years, Mozart lent Stadler large sums of money, which he never paid back.(16) Mozart considered Stadler a great clarinetist, who could play what no one else could. In fact, most of Mozart's clarinet music was written either directly and indirectly for Stadler. From him Mozart learned just what was possible on the clarinet. When Stadler made technical improvements to his own clarinets, expanding the range to low C, they were immediately reflected in music written for the instrument. The clarinet resulting from these improvements is called the Basset Clarinet. The four additional keys on this five-keyed clarinet are called basset keys; they were added in the low register to extend the clarinet a third lower, so that the instrument could, instead of having E as the lowest note, produce D#, D, C# and C. These pitches are also called "*basset notes*." Mozart is thought to be the first to write music for basset clarinet.(17)

16. David Etheride, Mozart's Clarinet Concerto. The Clarinetist View

(Gretna, Louisiana : Pelican Publishing Company, 1983),17.

17. Alan Hacker, " Mozart and the Basset Clarinet, " The Music Time 110

(March 1969): 359.

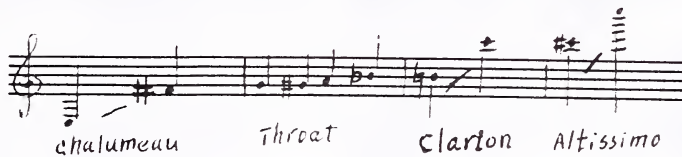
The works Mozart dedicated to Stadler include a number of chamber music pieces for solo clarinet, the two quintet fragments, K. 581a and K. 516c, and the Clarinet Quintet, K. 581 as well as basset horn parts from "Notturmo," K. 436 and "Divertimento," K. 439b. The clarinet parts in several of his symphonies including the Symphony in G minor, K. 550, second version, and the Symphony in E-flat major, K. 543 were written for Stadler. There is substantial evidence indicating that the clarinet parts in Mozart's two operas Così fan tutte and La Clemenza Di Tito were also written for Stadler.⁽¹⁸⁾ Obviously, the Clarinet Concerto, K. 622, from 1791 was dedicated to Stadler, and a sketch of a concerto for basset horn K. 621a from 1789 was also written for him. In these later works, Mozart transcended the mechanical difficulties of the clarinet, creating true masterpieces.

Clarinet in Divertimenti and Serenades

Mozart wrote many divertimenti and three serenades involving the clarinet, most dating from before 1784. The Divertimento, K. 113, was

originally scored for strings with two oboes, two clarinets, and two French horns; English horns and bassoons were added for a later performance. This divertimento, written in 1771, when Mozart was 15, was his first work for clarinet. From the score we can see that Mozart did not trust the clarinet at all at that time. The writing for clarinet contains no technical difficulties. The clarinet is restricted to the "*clarion*" register, (see example 1.)

Ex.1 The registral divisions of the clarinet



Most of the time, the clarinets double the oboe parts. In the original score for strings, two clarinets, and French horns, there is a short solo passage for clarinet in m. 24 of the first movement, but when Mozart added additional woodwinds for a later performance, this measure is scored for all woodwinds playing in unison. The same change was made in m. 17 of the *Andante* movement in the later version. We do not know why Mozart added other woodwinds. He may have wanted the instrumental colour, or he may not have liked the clarinet playing alone. The divertimentos, K. 166 and K. 186, dated from 1773, both exhibit the same kind of writing as K. 116, in which clarinets are subordinate to other

parts, especially oboes. The compass and style of the clarinet parts are conservative. Unlike K. 113 which is scored for both winds and strings, these divertimentos only call for woodwinds and horns. All these works are lightweight, but they are still charming and graceful. They show how the young composer spontaneously used the newcomer to the ensemble.

Only three of Mozart's thirteen serenades involve clarinet; they are K. 361 from 1781-4, K. 375 from 1781, and K. 388 from 1782-3. The serenade K. 361 is the greatest of the three. It has seven movements and is scored for thirteen wind instruments: two oboes, clarinets, basset-horns, bassoons, four horns, and double bass. In this work, we see Mozart's interest and skill in using instrumental colors, and in giving play to every instrument's beauty, and he began to write for clarinet without doubling other instruments. Actually, several passages such as the opening of the "*Largo*" were given to a solo clarinet; the clarinet, oboe and basset horn continue with the beautiful melodies with the harmonic support of other instruments. In the "*Trio 1*," which is written for two clarinets and horns, the clarinets take the lead in the entire movement. Technical difficulties begin appearing in the clarinet parts. The tessitura for both clarinets remains mostly in the clarion and chalumeau registers.

The entire serenade requires over one hour to perform, which is a very long time for winds to play without string accompaniment. The Serenade, K. 375, is less splendid but nonetheless delightful. The first clarinet is given several passages requiring speed and technical agility, and the second clarinet accompanies the melody of the first clarinet. The clarinet part in K. 388 is technically and rhythmically more difficult than the other two. The *Andante* movement opens with beautiful clarinet writing in thirds. These three serenades are delightful and remain in the repertory of the wind ensemble, and, like the divertimenti, show Mozart's early style of writing for clarinet. To play them well on five-keyed clarinet must truly have been an accomplishment.

The Clarinet in the Symphonies and Operas of Mozart

The clarinet appears only in four of Mozart's forty-six symphonies. They are Symphony No.31, K. 297, from 1778, Symphony No.35, K. 385, from 1782, Symphony No. 39, K. 543, from 1778, and Symphony No.40, K. 550, from 1788. Symphony No. 40 exists in two versions; the first has no clarinets. We may ignore the Symphony in D major, K. 18, as it was by Abel; Mozart simply made a copy of it.

Symphony No.31 is the first one in which Mozart used clarinets. There are three movements in the symphony; clarinets play in only the first and last movements. Although the clarinet writing is not very notable and only provides harmonic support, Mozart made a good beginning in this symphony and took this step fifteen years earlier than Haydn, who first used the clarinet in his Symphony No.99. The other three Mozart symphonies using clarinets were written after 1781, and as Martha Ward has concluded, "*It is safe to say that in general his style of writing for both clarinet and basset horn improved steadily from 1781.*" (19) Symphony No. 35 from 1782 was originally scored for pairs of oboes, bassoons, horns, trumpets, timpani, and strings, and was conceived as a serenade. The following year, when it was performed in Vienna as a symphony, Mozart added two flutes and two clarinets. The clarinets are heard only in the first and fourth movements. The clarinets in this symphony are still very restricted and not heard on their own, but they are treated much more freely than in No. 31.

19 . Martha Kingdon Ward, " Mozart and the Clarinet, " Music and Letters

28 No.1 (Jan1947) : 132.

Clarinetists are very happy to have the wonderful clarinet parts in Symphonies No. 39 and 40. In Symphony No. 39 in E-flat major, the use of clarinet in Bb requires only one flat for the clarinet part, and Mozart takes advantage of the easy fingering in this key. Clarinets were frequently used in works written in E-flat major in Mozart's period. Two of Jan Stamitz's symphonies in the publication "La Melodica Germanica" (c.1756) were in E-flat and scored for two oboes or two clarinets, with horns and strings; in the early 1760s two symphonies by Gossec (op. 8 nos.1 and 3) followed the score of Stamitz; yet a symphony in E-flat by Urban Hofstetter published in Nuremberg includes two clarinets; and Kuntz's Symphony in E flat in 1762 is for two oboes and two clarinets, timpani and strings.(20) The clarinets have been given independent parts in Symphony No. 39, especially in the second and third movements. The famous *Trio* in the *Minuet* movement is scored almost entirely for two

20. Robert Dearing, The Music of Wolfgang Amadeus Mozart: The

Symphonies (London:Associated University Press, 1982), 96; 151.

clarinets (See example 2.)

Ex. 2 Symphony K. 543, III, 45-50

In the second version of Symphony No. 40, clarinets replace oboes and share the second subject with strings in the first movement. In the Minuet, the first clarinet is paired with the flute and oboe; all wind parts are vigorous and prominent. In the *Finale*, the first clarinet plays the second subject after the violins; and then at the end the clarinets join the whole orchestra. This symphony, apart from its numerous other beauties, is remarkable for the difference of its treatment of the clarinets compared with that in the Symphony no. 39. There they are full of lightness and sweetness; but in the Symphony no. 40, they rarely alter their expression of deep melancholy. An interesting spot in the development section of the same movement is the appearance of the small chromatic scale on the clarinet. Mozart boldly went beyond the technical difficulty of cross-fingering. In general, the clarinet writing in Mozart's

symphonies after 1782 became more characteristic and independent within the woodwind section.

After Idomeneo all Mozart's operas, except the unfinished Lo sposo deluso require clarinets. Mozart's writing for clarinet in opera scores is in the "*typically German manner, later adopted by Beethoven and Weber*;" he uses it to express longing. In Così fan tutte, the clarinet became the expressive interpreter of lovers. Mozart used the clarinet for moving and introspective numbers, such as Belmonte's first aria "*Hier soll ich dich denn sehen*," in Die Entführung.⁽²¹⁾ Le Nozze Di Figaro includes clarinets and they are often used for color and characterization. After important use in the overture, Mozart didn't use clarinets until introducing a new figure, Cherubino, almost halfway through Act 1. He dispensed with flutes and oboes, and let clarinets take the lead in the accompaniment. To give color to Basilio's sanctimoniousness, the clarinets play a few measures, then disappear for the rest of the first act. When the Countess introduces Cherubino at the beginning of Act II, the clarinets play,

21 . Oskar Kroll, The Clarinet (New York: Taplinger Publishing Company, 1968), 60.

again after a long absence, together with bassoons and horns. The warm colors are employed as a background in this poetic music sung by soprano.

Of particular interest is Mozart's magnificent writing for the basset horn solo in his last opera La Clemenza Di Tito. " *Non Più fiori* " just displays the charming vocal timbre of this instrument and its skill in arpeggio triplets. The timbre of the basset horn was described as " *capable of imitating a human voice so deceptively*, " by a review in the Literarische Fragmente of J. F. Schink in 1785.(22) The basset horn, a member of the clarinet family, was invented by A. and M. Mayrhofer of Passau in 1770. It is pitched in F, or sometimes G, and, as we have seen above, may be regarded as an extended clarinet.(23) We don't know when and where Mozart became interested in the basset horn. It was possibly the Stadler brothers who introduced it to him. Beginning with the wind ensemble, K. 41b (lost,) Mozart included basset horn in at least twenty

22. Colin Lawson, " The Basset Clarinet Revived, " Early Music 15

(December 1987): 488.

23. Hacker, 359.

of his works. The outstanding examples of its use are to be found in La Clemenza Di Tito , Die Zauberflöte , in the Adagio, K. 411, and in his last work, the Requiem, K. 626. A less well-known but no less striking example is to be found in the Rondo for soprano, "*Al Desio Di Chi Ch'adora*," K. 577, in which the singer is accompanied by strings and two concertante basset horns. Two fragments, 102 bars of an " *Allegro* " from a Quintet for violins, viola, clarinet, cello and basset horn, K. 580b, and 199 bars of the opening movement of a Concerto, K. 621a, for basset horn, are also of interest. We know that the concerto for basset horn, K. 621a, was intended for Anton Stadler, but we don't know why Mozart did not complete it.

The autograph for the basset horn Concerto, K. 621a, is an orchestral draft of the first 199 measures. The solo part was complete, but the accompaniment often gave only the first violin part and sometimes the bass and a few inner parts. From m.180 Mozart obviously started to use

This was the first time Mozart wrote low C for basset clarinet. The modern clarinet does not go down to low C (the lowest note on the modern clarinet is low E,) and in Mozart's day this passage required Anton Stadler's clarinet with the extending key, the so-called " *Basset Clarinet*." (25) Mozart also employed the basset note D several times, in the second act of Così Fan Tutti, in the aria "*Ah! lo Veggio, quell'anima bella*." Mozart was thus among the first to explore the basset notes on the clarinet.

In short, Mozart adopted the clarinet in his operas to express emotion, to shape the character, and to stand for " longing." The symphonies and operas represent his mature style of writing for clarinet.

The Clarinet in Mozart's Chamber Music and Clarinet Concerto.

Clarinetists deeply appreciate Mozart's masterful writing for clarinet in his chamber music, the Trio for Piano, Clarinet, and Viola, K. 498, from 1786 and the Quintet for Clarinet and Strings, K. 581, from 1789. The Trio was written for his piano pupil Franziska Von Jacquin, the sister of his

25 . See Etheridge, 19.

good friend Baron Gottfried.(26) The clarinet in the Trio has amazing power; the use of its sensuous and somber color range blends the colors of viola and piano perfectly. On a higher musical level is the famous Clarinet Quintet, which was written in 1789, for his friend Anton Stadler and which requires clarinet in A, as one of the finest of Mozart's instrumental works of his late years. In this quintet, Mozart uses nearly the entire range of the clarinet to great effect. He gave it lyrical and poetic writing in the " *Larghetto* " movement, combining the merits of strings and clarinet. The masterful writing penetrates every corner of the piece.(27) Mozart was the first composer to realize the potential of the A clarinet, a darker and more somber tone than the Bb. Through his use of it in the Clarinet Quintet and the Clarinet Concerto, he accomplished what nobody else could have at that time. Karl Stamitz wrote a dozen concertos for Joseph Beer (1744-1811), the first well-known virtuoso of the clarinet, but none of them was written for clarinet in A (although one was for basset horn.) It is interesting that both clarinettist and composer by that

26. A. H. King, Mozart Chamber Music (Seattle : University of Washington Press,1969), 35.

27. Ward, 147.

time had chosen the clarinet in Bb as the virtuoso instrument. Today the clarinet in Bb is still the more popular instrument. Although some solo or chamber literature and some orchestral works are written for clarinet in A, it still represents a smaller percentage of the total body of clarinet literature.

Mozart also left us three clarinet quintet fragments: the Quintet in F Major for clarinet and strings, K. 516c, from 1787, the Quintet in A major, K. 581a, for clarinet and strings from 1789 and the Quintet in F major, K. 580b, for clarinet, basset horn, violin, viola, and cello, from 1789. Also remaining in the chamber repertory for the clarinet is the Quintet in Eb major, K. 452, for piano, oboe, clarinet, horn and bassoon. This beautiful work is well known despite the unusual combination of instruments and served as a model for a similar work (although less successful) by Beethoven.(28)

The clarinet writing in Mozart's chamber music indicates that it belongs to his most mature compositional period: *"It was only in the last six or*

28. See the list of Mozart's works involving clarinet for further information about these fragments.

seven years of his life that he really developed his writing for clarinet."

(29)

Mozart's Concerto for Clarinet, K. 622, was probably composed at the beginning of October 1791 in Vienna, for his friend Anton Stadler. It is this concerto that starts the golden age of the clarinet. It remains one of the greatest concertos for clarinet ever written. The concerto is distinguished by its length (it runs half an hour in its entirety), by the use of the full range of the clarinet (especially the low register), by its well-knit construction, and by its beautiful melody and the smooth easy flow, also reminiscent of the clarinet quintet and trio. In the concerto, Mozart exploited fully the difference in tone colour among the various registers of the clarinet. The solo part frequently moves quickly among the low, middle, and high ranges. The concerto is full of contrasts and yet perfectly unified. The concerto represents his late style of writing for clarinet; it remains one of the major pieces in clarinet repertoire and challenges the clarinetist musically and technically.

29 . Eric Smith, Mozart Serenades, Divertimenti and Dances (British

Broadcasting Corporation, 1982), 51.

Unfortunately, nothing is known of the autograph of the Clarinet Concerto, but the fragmentary autograph of a basset horn concerto, K. 621a, is identical to the first movement of the clarinet concerto for the first 199 measures. Like the clarinet concerto, the basset horn concerto fragment was intended for Anton Stadler. It is thought that Stadler kept the original score and sold it after Mozart's death. Mozart's wife, Constanze, made reference to this point more than once.

A copy of the orchestral score of the Clarinet Concerto, which was made by Fuchs, is now located in the Prussian State Library in Berlin. The full score of the Clarinet Concerto was published by Breitkopf und Härtel in Leipzig(date of publication is unknown.) The piano score of the reduction was published by Eulenburg in Leipzig (date of publication unknown.) The first edition of the clarinet parts was published simultaneously in 1801 by Breitkopf und Härtel in Leipzig, and by J. André in Offenbach, and Sieber in Paris.(30)

Of particular interest is the fact that Mozart's use of low register in the

30. Köchel, 722-3.

concerto (the clarinet part goes down to low C), indicates that Mozart wrote for clarinet in A with the extension: in other words, for Anton Stadler's "basset clarinet" in A (the modern clarinetist plays an edited version, often one octave higher than the original).

The basset clarinet has a unique position in the history of clarinet, not only because of its charming low register, but also because of Mozart's contribution to the music for this instrument. On February 20, 1788, Mozart's clarinetist friend Anton Stadler introduced to Vienna a new type of clarinet-- the basset clarinet. Designed by Theodor Lotz and later improved by Stadler himself, it had the same pitch as the normal clarinet, but extended the range down to low C and added extra keys for the pitches, e-flat, d, c-sharp and c.(31) It is important to distinguish Lotz's basset clarinet with its extension of two low notes from Stadler's development of this instrument , which had an extension of four semitones with four additional keys.(32) In 1787, Mozart had begun to write music for basset clarinet, the unfinished quintet fragment, K. 516c. The range of

31. Poulin, 67+.

32. Lawson, 487-91.

the basset clarinet in this work goes down to low D in bar 55, after which point this note appears seven times. Mozart's scores do not distinguish between clarinet and basset clarinet. Another of Mozart's incomplete works, the quintet, K. 581a, was drafted in Vienna in 1789. The written pitch in bar 102 is a single E-flat. The basset clarinet between 1787-1789 certainly had at least E-flat and d keys. It is interesting that Mozart adopted the melody of the quintet fragment, K. 581a, in aria 24 of Così Fan Tutti, in which basset clarinet is also used. Obviously, the Clarinet Concerto was written for basset clarinet, and exploits the uniquely charming low register of that instrument (see example 5.)

Ex. 5 Clarinet Concerto K. 622, III, 169-174



Technical Problems Presented by the Early Clarinet

The five-keyed clarinet was the standard type during Mozart's time. This instrument was commonly made in six pieces; mouthpiece, barrel, upper middle joint, lower middle joint, low joint, and the expanding bell. The square keys were generally made of brass; they were flat, and provided

with a piece of leather as a pad. The cylindrical bore (in Bb) was about 13 mm., expanding in the low piece to 18 mm. The five keys include one key for "throat" A and the speaker key, low E key, low F# and G#/D# keys.

From low E onwards, a chromatic sequence could be obtained by cross fingering, but there were particular difficulties on some fingering patterns (they are shown in Ex. 6.) When examining the scores with clarinet by Mozart, it seems that Mozart knew about the problems of the clarinet.

Ex. 6 The difficulty fingering patterns on five-keyed clarinet



These difficult fingering patterns appeared very seldom in his earlier works such as Divertimento, K. 113, Symphony no. 31, K. 297, and often doubled other winds when the music required these kind of fingering patterns.

As there was no key for G# in the throat register (this key was added at the beginning of the 19th century,) the clarinettist in Mozart's time referred to the speaker key as the g# key; opening the speaker key alone could produce g#. G#/C# on the five-keyed clarinet was difficult; and could only have been obtained by cross fingering or liping the pitch up or down. The G#/c# key, the sixth key, was invented by Jean Lefèvre after 1791 in France. The pitch of the clarinet was generally in tune (although tuned to A=427, an approximate standard used in Mozart's lifetime), but presented serious weaknesses in a few notes. These notes are B, Bb, C#, and Eb in the chalumeau register; G# in the throat register; E, G# in the clarion register. It was necessary to either lip down or lip up in order to obtain the right pitch. The trills on this instrument were available only on notes which required no cross fingering. Mozart made no use of the trills which were available on this clarinet.

Summary

Since the clarinet had developed from the simple chalumeau by the addition of keys, although a number of eighteenth-century composers, such as Vivaldi, Johann M. Molter, Franz Pokorny, Carl Stamitz and composers in Mannheim School, etc., had already included clarinet in their orchestra scores, Mozart was the first to treat it as a serious orchestral, chamber, and solo instrument. His clarinet parts are technically and musically challenging. From 1771 to 1781, Mozart learned how to write for clarinet. The Divertimento, K.113, Symphony No.31, and Idomeneo reveal the clarinet's use in his early style. The music of the clarinet was confined to a limited compass, with no technical difficulties. The clarinet parts in ensemble writing always double other wind instruments. The works written between 1782-1785, such as Symphony No.35, the Serenade, K. 361, and Die Entführung aus dem Serail, K. 384, feature Mozart's mature writing for clarinet. During this period, the writing for clarinet was to exploit the colours of the instrument, to shape character or to represent a particular mood in the operas, and shows independant treatment and technical difficulties in the symphonies. The compass of the instrument

had been expanded, especially into the low register on basset horn and basset clarinet. The golden years of Mozart's clarinet writing, 1786 to 1791, include works such as Symphonies No. 39 and No. 40, all the operas after Idomeneo, the Clarinet Trio, the Clarinet Quintet, and the Clarinet Concerto. In these years, the writing for clarinet displays the full capabilities of the clarinet. Besides its inclusion in the orchestra of the operas and symphonies, the clarinet was used in combination with piano and viola , and with string quartet. The Clarinet Quintet explored the potential of the clarinet in A. And of course, the Clarinet Concerto is the central work in the clarinet repertoire, not only because of its well-knit construction and beautiful melody, but also because of the way the clarinet is treated. In this concerto, Mozart made use of the different tone colours of the various registers of clarinet, fully explored the compass of the instrument including high, middle and, in particular, low registers. The concerto is one of the greatest works for clarinet ever written, and challenges the clarinettist musically and technically. In Mozart's hands, the clarinet was established as a standard orchestral, chamber, and solo instrument.

The List of Mozart's works involving clarinet and basset horn.

The following list is based on the list of Mozart's works in the New Grove Dictionary of Music and Musicians, and arranged according to chronological order. The instrumentation indicates only how many clarinets or basset horns are involved in a particular work.

<u>Year</u>	<u>Place</u>	<u>Köchel</u>	<u>K6</u>	<u>Title</u>	<u>Key</u>	<u>Instrumentation</u>
1767	Salzburg	41b	41b	Piece (Wind Ensemble, lost)		2 basset
1771 Nov.	Milan	113	113	Divertimentos	Eb	2 cls.
1773 Mar.	Milan	186	159b	Divertimento (Wind Ensemble)	Bb	2 cl.
1773 mar.	Salzburg	166	159d	Divertimento (Wind Ensemble)	Eb	2 cl.
1778 Feb.	Mannheim	294	2994	Alcandro lo confesso... (voice and Orchestra)		2 cl.
1778 Jun.	Paris	297	300a	Symphony no. 31	D	2 cl.
1778 Aug. St. Germain		A3	315a	[Scena] (voice and Orchestra)		2 cl.
1780-81	Munich	341	368a	Kyrie	d	2 cl.
1781 Jan. 1st part, 1st perf.	Munich	366	366	Idomeneo		2 cl.
1786 Mar. 2nd part, 1st perf.	Vienna					
1781 or 1781-4	Vienna	361	370a	Serenade (Wind Ensemble)	Bb	2 cl. 2 basset.
1781 Oct.	Vienna	375	375	Senerade (Wind Ensemble)	Eb	2 cl.

1782 Jul. 1st perf.	384	384	Die Entführung aus dem Serail		2 cl. 2 basset
1782 July Vienna	385	385	Symphony no. 35	D	2 cl.
1782 July Vienna 1783 Late	388		384a Serenade (Wind Ensemble)	c	2 cl.
1783 or Late Vienna	A229	439b	5 Divertimentos (Wind Ensemble)	Bb	2 basset 1 cl. (3 basset)
1783 Vienna	435	416b	Müsst' ich auch durch tausend Drachen (voice and Orchestra)		1 cl.
1783 Jun. Vienna	420	420	Per picta non ricercate (voice and Orchestra)		2 cl.
1783-6 Vienna	436	436	Ecco quel fiero istante (vocal ensemble with piano or ensemble)		3 basset
1783-6 Vienna	437	437	Mi langero tacendo (vocal ensemble with piano or ensemble)		2 cl. 2 basset
1783-6 Vienna	438	438	Se lontan ben mio (vocal ensemble with piano or ensemble)		2 cl. 2 basset
1783-6 Vienna	439	439	Due pupille amabile (vocal ensemble with piano or ensemble)		3 basset
1783-6 Vienna	346	439a	Luci care, luci belle (vocal ensemble with piano or ensemble)		3 basset
1784-87 Vienna	447	447	French Horn Concerto	Eb	2 cl.
1785 Mar. Vienna	469	469	Oratorio		2 cl.

1785	Apr.	Vienna	471	471	Cantata		1 cl.
1785	July	Vienna	487	496	12 Duos (Wind Ensemble)		[? 2 basset]
1785	Nov.	Vienna	477	479a	Maurerische (Trauermusic)	c	1 cl. 3 basset
1785	Nov.	Vienna	479	479	Dite almeno in che mancai (solo voice and orchestra)		2 cl.
1785	Dec.	Vienna	482	482	Piano Concerto no. 22	Eb	2 cl.
1785		Vienna	429	468a	Cantata		1 cl.
1785	Nov.	Vienna	480	480	Mandina amabile (solo voice and orchestra)		2 cl.
1785	End	Vienna	411	484a	Adagio (Wind Ensemble)	Bb	2 cl. 3 basset
1785	End	Vienna	410	440d	Adagio (Wind Ensemble)	F	2 basset
1786	Feb.	Vienna	486	486	Der Schauspieldirektor		2 cl.
1786	Mar.	Vienna	488	488	Piano Concerto no. 23	A	2 cl.
1786	Mar.	Vienna	491	491	Piano Concerto no.24	c	2 cl.
1786	Mar.	Vienna	490	490	Non Piu. tutti ascoltai... (voice and Orchestra)		2 cl.
1786	Apr.	Vienna	492	492	Le nozze di Figaro		2 cl.
1786	Aug.	Vienna	498	498	Clarinet Trio	Eb	
1786	Dec.	Vienna	505	505	Chio mi scordi di te... (voice and Orchestra)		2 cl.

1787 Feb	Prague	509	509	German Dance, Ländler 6	2 cl.
1787 Early	Prague	510	C13.02	German Dance, Ländler 9	2 cl.
1787 Mar.	Vienna	513	513	Mentre ti lascio (voice and Orchestra)	2 cl.
1787 Oct.	Prague	527	527	Don Giovanni	2 cl.
1787	Vienna	532	532	[Grazie agl inganni tuoi] (vocal ensemble with piano or ensemble)	1 cl.
1788 Jan	Vienna	536	536	German Dance, Ländler 6	2 cl.
1788 Jan	Vienna	535	535	German Dance, Ländler 1	2 cl.
1788 Apr.	Vienna	540c	540c	In qualli eccessi...Mi tradi (voice and Orchestra)	2 cl.
1788 May-Jun.	Paris	A10	299b	Les Petits Riens (Ballet Music)	2 cl.
1788 jun.	Vienna	543	543	Symphony no. 39 Eb	2 cl.
1788 Jul.	Vienna	550	550	Symphony no. 40 g (2 versions, 1st without cls.)	(2 cl.)
1788 Nov.	Vienna	566	566	Handel, Acis and Galatea (1718) (arrangement by Mozart)	2 cl.
1788 Dec.	Vienna	568	568	Dance Music no. 12	2 cl.
1788 Dec.	Vienna	567	567	German Dance, Ländler 6	2 cl.
1788	Vienna	549	549	Piu non si trovano (vocal ensemble with piano or ensemble)	3 basset
1789 Feb.	Vienna	571	571	German Dance, Ländler 6	2 cl.
1789 Mar.	Vienna	572	572	Handel, Messiah (1742) (arrangement by Mozart)	2 cl.

1789 Jul. Vienna	577	577	Al desio di chi ch'adora	2 basset
1789 Sept Vienna	581	581	Clarinet Quintet A	
1789 Sept. Vienna	580	580	Schon lacht der holde (voice and Orchestra)	2 cl.
1789 Oct. Vienna	582	582	Chi sa qual sia (voice and Orchestra)	2 cl.
1789 Oct. Vienna	583	583	Vado ma dove (voice and Orchestra)	2 cl.
1789 Dec. Vienna	585	585	Dance Music no. 12	2 cl.
1789 Dec. Vienna	586	586	German Dance, Ländler 12	2 cl.
1790 Jan. Vienna	588	588	Cosi fan tutte	2 cl.
1790 Jul. Vienna	591	591	Handel, Alexander's Feast (1736) (arrangment by Mozart)	2 cl.
1790 Jul. Vienna	592	592	Handel, Ode for St Cecilia's Day (1739) (arrangment by Mozart)	2 cl.
1791 Jan. Vienna	599	599	Dance Music no. 6	2 cl.
1791 Feb. Vienna	604	604	Dance Music no. 2	2 cl.
1791 Feb. Vienna	602	602	German Dance, Ländler 4	2 cl.
1791 Sep. Vienna	620	620	Die Zauberflöte	2 cl. 2 basset
1791 Sep. Prague	621	621	La clemenza di Tito	2 cl. 2 basset
1791 Oct. Vienna	622	622	Clarinet Concerto	
1791 late Vienna	626	626	Requiem d	2 basset

Unfinished works involving clarinet

1778	Mannheim	K.293	416f	Concerto for Oboe	2 cl.
1787	Vienna	K.516c	91	Quintet for Cl. With Strings	
1789	Vienna	K.581a	88	Quintet for Cl. With Strings	
1789	Vienne	K. 580b	90	Quintet for Cl., Bassett Horn, Violin, Viola and Cello.	

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